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## Building Effective Communication for Creative Media Projects

### **Executive Summary**

For many creative media professionals and their clients, there are an array of challenges and problems that may arise during a project; clients finding professionals unresponsive, obtuse, or flaky, (Powell) or creatives finding clients hard to work with and unable to provide adequate feedback (Vroutas). The challenge is not that clients and professionals are incompatible, but that issues related to communication necessitate creatives utilizing a framework for better client onboarding and communication experiences (Galavan) allowing clients to feel heard and understood. The goal of this paper is, through an analysis and comparison of existing methods of communication and a survey of attitudes related to project communication from both creatives and clients, the development of a communication framework for creative media projects in order to alleviate areas of disharmony and remove potential communication gaps. Specifically, the following questions will be explored:

- Where are the common gaps in communication between creatives and clients?
- What phases and activities do various creative media project types have in common?
- Which methods of communication are best suited for each phase of a creative media project?

- What are the elements of a framework that will provide the most effective communication method for each part of a creative media project?

Through the creation of this framework creatives may be able to provide clients with the best onboarding, education, and communication experience necessary for those clients to prepare, understand, and participate in a creative media project and work together towards a successful project outcome.

### **Approach and methods of communication**

Creative media projects, regardless of the deliverable medium, are infused with a diverse collection of challenges that often derail their successful completion (Kozarkiewicz and Kabalska 6-8). While existing project management methodologies provide a good starting point (Chin and Spowage 6), building a framework for creative media projects with their unique characteristics requires a tailored approach (Picard 61-62, Simon 117). The first step in establishing such a framework is to define the parameters of a successful creative media project, followed by the identification of both the most common challenges in creative media projects, as well as the elements of a potential framework designed to alleviate these challenges.

In order to identify the attributes of a successful creative media project it is necessary to understand the difference between project management and client management, and how each contributes to the project's successful completion. A successful project combines "managing the project and managing the client interaction" (Kestel). Project management systems are primarily focused on "improving the project experience, streamlining the workflow, protecting profitability," and puts the service provider first. Alternatively, a client management system

“manages the education, support, and care of the client to help them reach a defined outcome.”

(Bourn.) The dedication of the creative professional to “understand the client, their business,” and the problem to be solved “at the deepest level” is of “paramount importance” (Kestel).

Beginning a project with a focus on client management allows the establishment of communication, transparency, and trust which form the foundation of a successful client relationship (Gonzaga). This is then followed with project management best practices such as managing administrative details, team members, and crafting effective processes (Harned) to ensure the successful and efficient completion of the project goals.

Among the roadblocks to a creative media project’s successful conclusion, one element that repeatedly shows up as pivotal: communication. One of the greatest initial challenges is the lack of knowledge and experience of clients during their onboarding process (Ahmad). Indeed the effective flow of communication between the creative professional and their client throughout the project lifecycle has been shown to be a significant determiner for project success (Pinto). Successful project managers communicate in ways that promote positive relationships and convey project information while adapting to the style and characteristics of the project and client (Müller). Among the six challenges, eight skills, and three critical keys for creative project managers identified by Jennifer Bridges, 14 of them are directly or indirectly related to communication (Bridges). These aspects of communication are relevant to all stages of a creative media project; from qualification of new clients to the final delivery and training. A lack of clear communication related to the parameters of a project also plays a significant role in delays related to cost overruns and scope creep: the addition of features or functions that are beyond the previously agreed-upon project scope (Larson, Yap). Creative media projects that also

implement a globally distributed development team increase their communication challenges related to language and culture (Niazi). In all aspects of a creative media project it is apparent that a lack of communication is the largest contributor to potential failure, and good communication is the single-most important determiner of success.

Before identifying aspects of good communication it is necessary to first define what success looks like for a creative media project. If effective communication is a critical attribute of a successful creative media project, then what potential models or frameworks for these projects will be most effective in building an ideal system for project success?

The role of clear and effective communication in the initial stages of a creative media project — client qualification, onboarding, and discovery — has a significant impact on the future progress of a project. A primary attribute of effective communication during these stages is related to setting a client's initial expectations as well as providing a comprehensive scope of their responsibilities (Schwendeman). Combined with a demand-based approach to uncover and clarify a client's true needs (Bulblauskas), a clearer picture of the scope of a project can be presented to a client, helping to avoid the common perception of an outsourced project as a “black box” (Chen). During these phases of a project it is also necessary to have participation from all decision-makers and stakeholders to ensure a “significant influence” on trust in the project scope (Oliveira). Finally, setting regular and consistent collaborative meetings has been shown to be fundamental in effective communication of design projects (Yap). Designing a framework with a focus on communication as a principal characteristic of a creative design project will provide a greater chance of success, including not only keeping to original timelines and budgets, but also ensuring a high level of client satisfaction.

To determine a starting point for creating such a framework it is necessary to look at the intersection of modes of communication and knowledge types, and how they allow for the effective dissemination of information in a client project. Client project communication modes can be organized by standard business practices (EDUCBA) (see table 1). For example, email is a form of non-verbal written communication and meetings are a form of verbal face-to-face communication. If project information is placed into four category types — informative (general data), technical (complex systems), procedural (methodologies), and consultative (opinions and feedback) — and are further organized by the six epistemological knowledge types — a priori, a posteriori, explicit, tacit, propositional and procedural (Gemma) — what is the most effective mode of communication for each intersection? One potential breakdown of this relationship which may serve as a starting point for building this communication framework is shown in table 2.

Given that there is a point of diminishing returns from the quantity of communication on the quality of results and administrative costs of a project (Müller and Turner) a balance of frequency and volume is worth further research since “the improvement of information flow would likely improve project performance” (Cheung). Note that a project manager’s skills with interpersonal communication also has an impact on a project’s success (Zulch) and additional training in this area may provide benefits in the implementation of this framework. An investigation through a survey of clients and creatives into the relative strengths and weaknesses (actual or perceived) of each system within the scope of a creative media project may uncover the most effective pairing for each phase of a project.

Types of Business Communication	Modes of Communication									
	Formal					Informal				
	Non-verbal	Oral	Face to Face	Distance	Written	Non-verbal	Oral	Face to Face	Distance	Written
Email					X					X
Meeting, In-Person	X	X	X			X	X	X		
Meeting, Teleconference	X	X		X	X					
Meeting, Phone Call		X		X			X		X	
Documentation, Written					X					X
Documentation, Video	X	X		X	X					
Training, In-Person	X	X	X			X	X	X		
Training, Distance		X		X	X				X	X
Training, Recorded	X	X		X	X		X		X	
Networking, In-Person	X	X	X			X	X	X		
Networking, Online				X	X				X	X

Table 1. Modes and Types of Communication, Mark Moran

Informational Categories		Epistemological Types					
		a priori	a posteriori	explicit	tacit	propositional	procedural
Name	Examples	<i>reasoned knowledge</i>	<i>observational or empirical knowledge</i>	<i>recorded and communicated knowledge</i>	<i>skill-based or experiential knowledge</i>	<i>declarative or descriptive knowledge</i>	<i>experiential or intellectual property knowledge</i>
		Large images make a website slower, so I know that putting a large image on my website will slow it down	I clicked on a link so I know what happens if I click on a link again	The blog post I read contained knowledge which I now possess	I filled out an online form, so I know what it feels like to fill out the form.	I read about the process for creating a website, so I know what is involved in the process.	I made a website by hand, so I know how to make a website
Informative (general data)	Cost of software; names and contact information of creative team; type of development system being used; hex codes for colors;	n/a	Email, Meeting	Email, Documentation	n/a	Documentation	n/a
Technical (complex systems)	Technical requirements for a website application; backend server setup; camera settings for a location shoot;	n/a	n/a	n/a	n/a	Documentation, Training	Documentation
Procedural (methodologies)	How to update a blog post; adding images to a flyer template; changing the lens on a camera; adding lower thirds to a video	n/a	Training	Documentation, Training	Training	Documentation, Training	Documentation, Training, Meeting, Phone Call
Consultative (opinions and feedback)	Feedback on high fidelity design mockups; opinions on structural design of website; survey of desirable design motifs	Email, Meeting	Email, Meeting, Phone Call	Email, Meeting, Phone Call	Meeting	Email, Meeting, Phone Call	n/a

Table 2. Intersection of communication with informational and epistemological types, Mark Moran

Successful creative media projects begin with a client-focused approach and require a combination of clear, effective communication and engaging collaboration between the creative

and the client. “Communication is more than message exchange” (Ziek) and the qualities of an effective communication framework allow for iterative learning and growth of the system which ultimately impacts the content, direction and outcome of a project (Liu). Building a framework or model to ensure successful completion of creative media projects means focusing on the inclusion of high level and frequent communication through all phases of the project as well as a determination of the most effective modes of communication, types of knowledge, and informational models within the scope of the project.

### **Defining creative media phases**

The formation of this framework necessitates defining the specific creative media project types within which it could be applied. If we define media, the plural form of the word medium, as anything that passes along information (Doyle) the number of potential types of media projects becomes overwhelming. As a result, two main categories have been selected as the basis for this framework: design projects and creative productions (see table 3). This list is meant to represent a majority of creative design projects and creative production types common in today’s creative media industries. However, other types of creative media projects may also find a use in adapting this framework for their own specific needs. Indeed, it is worth noting that all creative media fields, with their specific idiosyncrasies, should view any framework as a starting point for building their own system for client communication, rather than assume it will provide a complete and inclusive set of guidelines.

<b>Design Projects</b>	<b>Creative Productions</b>
Website Design, UI/UX design, graphic design, print design, branding and logo design, motion graphics, animation, drafting, interior design, or industrial design	Film and video production and editing, audio production and editing, or photography

Table 3. Primary categories of creative media project types, Mark Moran

Given the diversity of creative media project types, the next step is to identify the common elements of each that allows a communication framework to be universally (or significantly) relevant. Given that most creative designers and creative design agencies have their own methods for breaking down the phases of their project, this framework is based on a four phase process for project management specifically adapted for creative media projects (HBR Staff). The Harvard Business Review outlines four phases of project management as follows:

1. Planning: The initial process of organizing and understanding the project.
2. Build-Up: Starting the project, kick off meetings, and defining the parameters.
3. Implementation: Execution of the project.
4. Closeout: Closing out the project and evaluating the results.

These phases have been adjusted for the requirements of creative media projects into the following four phases — or “The 4D’s” — each representing several possible steps that may or may not be included within each creative media project type (see table 4):

1. Discovery: onboarding new clients, kick-off meetings, and workshops with the client to understand their audience, the use cases for the deliverable, and investigation of specific functionality or features of the deliverable.
2. Design: developing the aesthetic and visual components of the creative media project. These can include color palettes, typography, layout, images, copy, messaging, visual style, audio style, and how each of these fulfill both the needs of the client and their end user.
3. Development: building the deliverable through specific creative media practices to create the end product. This can be coding, programming, designing, layout, editing, or writing.
4. Deployment: launching and releasing the deliverable into the wider world. This can take the form of a website or application launch, printing and publication of a document, release of a film or audio production, or delivery of photographs to the client.  
  
Deployment can also include additional skill training for the client, or a transition into a maintenance contract

<b>Project Phase</b>	<b>Possible Steps</b>
Discovery	Onboarding, kick-off meeting, discovery workshop, asset collection, discovery submissions, discovery feedback, discovery approval, status reports
Design	Status reports, design discovery, content development, design submissions, design feedback, design approval
Development	Status reports, building, testing, content integration
Discovery	Status reports, pre-launch, launch, post-launch, hand-off, training, maintenance

Table 4. Possible steps for each of the four creative media project phases. Mark Moran

Each phase consists of a variety of activities and it is necessary to analyze which specific modes of communication would be possible and appropriate within each context. Not all modes are applicable to all activities so a quick survey of the primary activities of each phase can provide a general idea of possible communication modes.

- Discovery requires detailed discussions and communication to review abstract concepts and methodologies and sets both the tone and expectations for the client through the life of the project.
- Design requires a consistent back-and-forth style of communication with deliverables and feedback being exchanged on a regular basis.
- Development is often the most labor intensive phase for creatives and communication is typically in one direction with the creative providing updates to the client.
- Deployment primarily involves the creative instructing the client in methods for distribution, training, and setting up maintenance systems.

Parts of the Creative Media Project Phases	Communication Flow	Communication Systems and Methods										
		Informative (General Data)			Technical Systems		Procedural (Methodologies)			Consultative (Opinions and Feedback)		
		Email / Instant Messaging / Text Messaging	Meeting (In-Person / Teleconference / Phone Call)	Documentation (Written / Video)	Documentation (Written / Video)	Training (In-Person, Distance, Recorded)	Training (In-Person, Distance, Recorded)	Documentation (Written / Video)	Meeting (In-Person / Teleconference / Phone Call)	Email / Instant Messaging / Text Messaging	Meeting (In-Person / Teleconference / Phone Call)	Documentation (Written / Video)
<b>Phase 1: Discovery</b>												
Onboarding	Creative -> Client	X	X	X	X	X	X	X	X			
Kick-off	Bi-Directional	X	X	X	X					X	X	X
Asset Collection	Client -> Creative	X		X	X		X	X				
Discovery Submissions	Creative -> Client	X	X	X								
Discovery Feedback	Client -> Creative	X	X							X	X	
Discovery Approval	Client -> Creative	X	X							X	X	
<b>Phase 2: Design</b>												
Design Discovery	Bi-Directional	X	X	X						X	X	
Content Development	Client -> Creative	X		X								
Design Submissions	Creative -> Client	X	X	X								
Design Feedback	Client -> Creative	X	X							X	X	
Design Approval	Client -> Creative	X	X							X	X	
<b>Phase 3: Development</b>												
Status Reports	Creative -> Client	X	X	X						X	X	
Building	Non-Directional (Creative)											
Functionality Testing	Non-Directional (Creative)											
Content Integration	Non-Directional (Creative)											
Bug Testing	Non-Directional (Creative)											
<b>Phase 4: Deployment</b>												
Status Reports	Creative -> Client	X	X	X						X	X	
Pre-Launch	Non-Directional (Creative)											
Launch	Bi-Directional	X	X	X	X			X		X	X	X
Post-Launch	Bi-Directional	X	X	X	X			X		X	X	X
Training	Creative -> Client	X	X		X	X	X	X	X			
Hand Off	Creative -> Client	X	X	X	X	X						
Maintenance	Creative -> Client	X		X	X	X		X		X	X	

Table 5. Matrix between Tables 1 and 2, with communication needs for each phase, Mark Moran

Comparing the primary communication requirements for each phase of a creative media project to the data in Tables 1 and 2, allow us to create a new matrix between creative media phases and the specific systems of communication available for each (see table 5). While this matrix provides us with all possible communication methods for each part of the four creative media project phases, it does not provide an analysis of which methods are most ideally suited to each part. The next requirement to build a communication framework is to use this matrix as a basis from which to survey clients and creatives and analyze their views of creative media projects.

## **Survey of clients and creatives**

An online survey (Appendix A-1, Appendix B-1) was sent to both creatives and clients with questions related to their experiences with creative media projects, as well as their feelings on the communication methods used in those projects. Given the consistency of communication issues that many creatives and clients experience during a creative media project (Bridges) the expected results were an inconsistent attitude towards effective communication between clients and customers.

The results of the survey (Appendix A-2, Appendix B-2) provided valuable insights into how clients and creatives view project communication. There were several overlaps with preferred methods of communication and perceptions of good creative project methodologies. However, gaps were present in their views of how client feedback should be given to creatives as well as how clients should be trained for project-related skills. While most clients felt that an in-person meeting was the most effective way to provide feedback to creatives, creatives felt that email and the utilization of a web-based portal was more effective. In addition the hand-off process and training of clients in skills such as website maintenance showed inconsistent attitudes, with clients preferring video walkthroughs and documentation, and creatives generally preferring in-person meetings.

The approach to building this communication framework will start with the attitudes and beliefs that both groups have in common as a foundation for building additional bridges to mutual understanding and communication. This common ground was found with both group's views on the kick-off and discovery process, with each seeing email and an in-person meeting as the best ways to communicate during these activities. For the resulting gaps in attitudes about

communication the views of the clients will have a heavier weight because by “adopting the viewpoint of the owners, we can focus our attention on the complete process” (Hendrickson and Au) which will allow this framework to be client-centered. With client referrals being the most valuable form of marketing, driving the highest conversion rates among all marketing channels (Efti) it is important to make sure the client feels their needs are being met, especially in terms of effective project communication, as it will ensure longevity for the business of the creative.

### **Case Study: The ACM Website Project**

During the Spring 2020 semester at the University of Hawai‘i West O‘ahu, a student self-study project to redesign the UH System Academy for Creative Media website was used as a case study to determine how different styles of communication affect a client’s perceptions of the creative media process. During the first two months of the project the communication was intentionally infrequent and non-responsive. Afterwards the project communication transitioned to one that was proactive, frequent, and engaged. Towards the later parts of the project a survey (Appendix C) was sent to the client to determine their feelings and attitudes related to the communication process, comparing their experiences during each period of time.

Questions in the survey asked about the first part of the project, from January 15, 2020 to February 29, 2020, the second part of the project, from March 1, 2020 to April 30, 2020, and then asked for a comparison of each part. As expected, the second part of the project yielded a more favorable project communication experience for the client. The client’s responses show that communication in Part 1 was considerably less satisfying than those in Part 2. Part 2 was also felt to be more effective with more progress being made. The attribute the respondent felt

contributed to most to lowering the quality of communication was a lack of information, while following a timeline was the attribute which made the project more helpful and easier. It is worth noting that while email communication was felt to be used the most often, the most effective method of communication was perceived as the web-based project portal. During the first part the respondent felt that the most helpful aspect of communication was in-person discussions, which is interesting due to the lack of in-person meetings during this period of time. This is also in alignment with the client survey respondents (Appendix A-2) who felt that in-person meetings allowed them to be “heard”, and during this period with very little communication the ACM Website client felt they were not being heard. During part 2 the respondent felt that a high frequency of communication and back-and-forth collaboration were most represented, which aligns with the consistent, proactive and effective communication demonstrated during this time frame. Based on this limited data set with a single case study, it seems to corroborate the idea that specific forms of communication in creative media projects are not as important as the consistency with which they are utilized.

While these survey results may change based on a larger sample group it is still possible to make initial conclusions regarding a potential communication framework. Given the results of these three surveys, combined with research on methods of communication and project management, the next step is to craft a framework from which creative professionals may ensure (or create favorable conditions for) the success of their creative media projects and their client’s satisfaction with the communication process.

## The framework

It is worth reiterating that this framework is being designed to adapt to the needs of creatives without enforcing a specific creative media project methodology. Each creative professional has a different system for how they serve their clients, and there isn't one process that fits all creatives (Eaton). This requires any framework developed for better client communication to be adaptable for each specific creative's process, and each specific project media's unique attributes. While this creative media project communication framework is adapted from the "4D" project phase structure (Discovery, Design, Development, Deployment), it is meant to be media-agnostic, not relying on a specific type of creative media. The modes of communication discussed in Table 5 have been further distilled into nine communication methods divided into three primary communication types (Table 6). Note that in-person meetings and teleconferences can be interchanged one for the other, based on geographic limitations of each participant.

Communication Types	Communication Methods		
Data Transmission	Email	Documentation	Messaging
Discussion / Training	In-Person Meeting	Teleconference	Telephone
Information Repositories	Web-Based Portal	Video Walkthroughs	Documentation

Table 6. Types and Methods of Communication, Mark Moran.

### *The Discovery Phase*

Given the importance of the Discovery phase in setting a client's initial expectations as well as providing a comprehensive scope of their responsibilities (Schwendeman), this

framework is heavily front-loaded with this first phase. Most of the early work is designed to properly set client expectations and provide opportunities for them to ramp-up as the project moves forward. This is also necessary to ensure that systems are in place as the project progresses, with each phase increasingly dependent on the successful implementation of a foundational communication methodology with the client.

Given the emphasis by clients and creatives on frequency of communication as an important element for project success (Appendix A-2, Appendix B-2), it is necessary to set up a consistently scheduled touch-base meeting between the creative and client. The scope of the meeting and the time it takes is relatively less significant than keeping to a consistent schedule and allowing the client to feel that they are always aware of the current status of the project.

During this phase it is also important to encourage a habit for the client to check your web-based portal (or other central repository of project information). A central client portal provides better customer collaboration, saves time, money, and improves productivity (Elorus) but it does require consistent reminders for the client to adapt to this potentially new way of checking a project's status.

In various phases of a design project it may also be necessary to receive content, assets, or information from the client, and so it becomes a requirement to provide a stable and easy-to-use platform for the client to send these to the creative. This system can be a part of the web-based portal, or linked from the portal, but training of this system should be done in-person, via teleconference, or with a video walkthrough. It is a good practice to record all meetings and training sessions, whether video or audio, within the web-based portal, as one of the responses to

the client survey expressed a concern that certain methods of communication are “too limited to create full understanding” (Appendix B-1).

### *The Design Phase*

With communication practices firmly in place the design phase provides the opportunity to practice methods for sharing designs and receiving feedback. Given the desire by clients for in-person meetings when providing feedback (Appendix A-2) this communication method should be utilized for at least the initial feedback session. Depending on how well the client and creative understand each other additional feedback rounds can be utilized through emails or telephone conversations.

When submitting designs to clients, the first round typically requires a more detailed explanation. For this purpose a video walkthrough can provide the necessary context for the client to understand the deliverable’s intent. Additional rounds can be provided through email or further video walkthroughs depending on circumstances.

This phase also requires further utilization of a web-based portal as a central repository for the creative media project’s deliverables and documentation.

### *The Development Phase*

While the creative builds the deliverable media it is easy to slip into “work mode” without paying attention to the client’s need for information and assurance. Since “a website has a number of technical and administrative steps which, while incredibly important, are effectively

invisible to the business” (Seigel), the previously established practice of consistent touch-base meetings becomes vital to providing the client with regular status updates.

It is also valuable to acknowledge milestones, regardless of their perceived importance, and inform the client of the significance. This allows the client to participate, albeit vicariously, in the building process. Back and forth collaboration was cited as contributing the most to the quality of communication (Appendix B-1) so this look “behind the curtain” allows clients to feel a certain level of participation. These status updates can be provided more frequently than the regularly scheduled touch-base, and may take the form of an email or video walkthrough. The key point, as emphasized throughout the survey responses, is the value of consistent and frequent levels of communication to improve the perception of the quality of the project.

### *The Deployment Phase*

When the deliverable has been approved and is being prepared for distribution to the world, this is an excellent opportunity to prepare the client for their role in the future of the project results. For some creative media project types there may also be long term maintenance and upkeep requirements to keep in mind. These items are best covered in an extended in-person meeting where the expectations of the client’s role can be clearly established.

During the finalization of the deliverable, there is often a considerable amount of back-and-forth communication. When providing information with specific data, such as PMS color codes, printing requirements, web hosting information, or video screen resolution, email and documentation are adequate. However, for discussions on specific processes or distribution methods, a telephone, teleconference, or in-person meeting is ideal.

A final hand-off and launch celebratory meeting can also provide closure to the project, allow the creative to give the client required files, hard drives, documents, and deliverables, and lead into a possible maintenance agreement.

If the project requires training the client on systems, processes, or technologies, then an in-person meeting or teleconference is preferred, along with sufficient documentation and/or video walkthroughs of easy-to-forget processes.

This communication framework has also been integrated into a website presentation at [capstone.markmoran.dev](http://capstone.markmoran.dev). It is worth noting that the framework is an initial prototype based on initial research and experience, but there may be opportunities in the future to continue iterating and improving the framework for increased effectiveness. Field testing of the framework is also necessary to establish a feedback loop and ensure continued improvements.

### **Implementation of the framework**

Viewing the framework on its own may prove challenging without context of how it is implemented in a real-world scenario. As such, an example of the framework utilized during a web design project is provided below. A web design project was selected due to its inclusion of most of the parts of the various creative media projects types (see table 3, table 4, and table 5) and as well as the relevant results of the ACM Website Project case study (Appendix C). As discussed before, this is an example and the specific implementation of the framework will vary for each creative media project.

*Phase 1: Discovery*

This phase begins once the initial contract for work has been agreed upon and signed. During each part of the phase (see table 4), specific communication methods should be emphasized as follows:

- **Onboarding:** A welcome email is sent to the client with instructions on how they can access their web-based project portal. It also includes a link to a video walkthrough that provides an overview of how the web-based portal works.
- **Kickoff:** A kick off meeting is held in-person or via teleconference where the creative runs a discovery workshop. During this workshop they will uncover requirements of the brand identity, purpose and mission of the organization, and dive into the specific user types and personas relevant to the website. A recording of the workshop is housed in the web-based portal, and a summary of the main points are sent via email to the client.
- **Touch Base:** Weekly in-person, teleconference, or telephone touch-base meetings are established. Some meetings may last only 10 minutes, with others going for an hour. Each meeting should include a follow up email to recap discussions, reiterate, expectations, and confirm action items.
- **Discovery Submissions: (Personas, User Flows, and Site Maps):** The first discovery submission is done through in-person / teleconference meeting where terminology and delivery processes are established. Afterwards submissions are done through email, with the creative uploading various iterations on the web-based project portal and emailing additional information. Occasionally video walkthroughs are created for more detailed explanations.

- **Discovery Feedback:** The first round of feedback is held in an in-person meeting / teleconference in order for the client to understand the type of feedback that will be most beneficial. Afterwards clients provide their feedback through email or telephone.

### *Phase 2: Design*

This phase starts with a design discovery workshop, but the majority of time involves submitting designs to clients, with clients providing their feedback and approval. Content development also begins during this phase.

- **Content Development:** With the site maps finalized, the creative provides the client with a framework for website content. An in-person walkthrough of the content collection and documentation system is followed up with an email and video walkthrough which is housed on the web-portal. Additional status updates and reviews related to content development are held during the regular touch base meetings or through email.
- **Design Workshop:** Prior to the design workshop, the creative sends the client a document or form to collect their design preferences and brand requirements. The in-person workshop covers an analysis of the current brand requirements, as well as additional aesthetic preferences the client has based on comparable websites and competitor examples. The workshop is recorded and uploaded to the project portal, and an email summary of action items is sent to the client.
- **Design Submissions (Mood Boards, Style Guides, Wireframes, Mockups, Prototypes):** Similar to the Discovery phase, the first round of submissions are reviewed in-person or via teleconference, with subsequent submissions sent through email, video walkthroughs, and placement on the web project portal.

- Design Feedback: Given the often visual nature of this activity, in-person meetings and teleconferences are held for the first several rounds of design feedback. Discussions are recorded and posted to the web project portal, with email summaries sent to the client. These feedback sessions can be held during the regular touch-base meetings, or on an ad-hoc basis.

### *Phase 3: Development*

Web development often involves many hours of coding and functionality development. It is important during this stage to maintain a schedule of consistent communication through the touch base meetings. Even without much to “show” the client, it is helpful for them to know that progress is being made and which steps are in process.

- Building: Primary communication with status updates and light discussions are done through email, messaging, or telephone. They are also provided during the weekly touch-base meeting.

### *Phase 4: Deployment*

This collaborative process involves the designer working on launching the website with feedback and input from the client. The client also receives training on how to use their website, including a transition into a website maintenance agreement.

- Pre-Launch, Launch, and Post-Launch: After the site has been approved to launch, the creative meets with the client to explain the website launch process. They also provide a website launch checklist for the client where they can track the progress before, during and after the site launches. This is housed on the web portal and discussed during the touch-base meetings and email updates.

- **Training and Hand Off:** After the site is launched the creative and client hold an in-person hand-off meeting to celebrate a successful project, hand over any physical assets, and train the client on how to update the content on their website. Supplementary video walkthroughs, documentation, and a recording of the training session is also sent to the client, along with logins and security credentials for the website-related accounts.

While many of the steps in this example are not relevant to all types of creative media projects, it is important to approach this framework as a recipe that can be tailored to the tastes and preferences of the “chef” (creative). The most significant aspects of each of these steps is the importance of consistent, regular, and thorough methods of communication such that the client is never in doubt about the current status of the project.

### **Summary and Conclusion**

While the challenges of communication within a creative media project are diverse, there are certain elements that are common between them, such as a lack of frequency, not providing relevant information, and being unfamiliar with specific communication methods and systems. Based on the survey response analysis, this framework has been developed to provide an approach for creatives to spearhead a more effective and enjoyable creative media project communication system with clients.

It is ultimately the creative professional’s responsibility as the “expert” to onboard, educate, and guide the client through the creative project process. Setting the right tone, establishing expectations, and building an understanding of this framework is done during the initial stages of a project. Implementation of this framework should be adaptable and flexible

enough to adjust to the different parameters of creative media projects across various industries and with the different styles of each designer.

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## **Appendix A-1: Online Survey of Clients**

This survey is being conducted by Mark Moran for a CM491 (Creative Media 491) Senior Capstone research project at the University of Hawai'i West O'ahu

The purpose of this survey is to evaluate the experience of business owners or professionals who have hired creatives (designers, filmmakers, photographers, etc.) as it relates to communication during creative projects.

### *Demographic Information*

Information about your background and experiences

What has been your role when working with creatives for a creative media project? (Select all that apply)

- Business owner
- Project manager
- Stakeholder
- Point of contact
- Client team member
- Other:

How many creative media projects have you been involved with as a client?

Which of the following regions were you based in when working with creatives on these projects?

- Hawaii
- North America

- South America
- Europe
- Africa
- Asia
- Australia
- Oceania (not including Hawaii)

Which best describes the type of creative professionals you have worked with?

- freelancer
- agency
- contractor
- subcontractor
- creative team within your company
- Other:

What type of projects have you been involved with when working with creative professionals?

(select all that apply) \*

- web design / development
- mobile app design / development
- video game design / development
- graphic design
- branding / identity
- copywriting
- UX (User Experience) design
- UI (User Interface) design
- photography
- film / video
- audio / music

- Other:

What type of project have you spent the MOST time involved with creative professionals?

(select one) \*

- web design / development
- mobile app design / development
- video game design / development
- graphic design
- branding / identity
- copywriting
- UX (User Experience) design
- UI (User Interface) design
- photography
- film / video
- audio / music
- Other:

In your experience what is the AVERAGE time frame from kick-off to delivery for the following project types?

### *Project Communication*

This section deals with methods of communication during your creative media projects

Who typically dictates the method of communication used during your creative media projects?

- I do
- The Creative Professional does

- We work together to find the best method

What methods of communication have been utilized in your creative media projects?

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

When starting a project with a kick-off event or being provided with a discovery workshop or initial questionnaire, which is your preferred method of communication?

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

When receiving factual information, such as website data, color codes, dates of milestones, etc., which is your preferred method of communication? (select one)

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

When being provided designs for you to review, which method of communication do you prefer to receive them with?

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

When providing feedback to a creative on their work, which is your preferred method of communication?

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

When being provided instructions or shown new skills (i.e. website content management) what is your preferred way to be taught these skills?

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

When being handed off a project at its conclusion, what is your preferred method of communication?

- email
- telephone
- teleconference

- in-person meeting
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

When working with a creative on maintenance projects for the finished project, which is your preferred method of communication?

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

When thinking back to your previous creative media projects, which method of communication has provided the BEST results?

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal

- uploaded videos
- online chat
- SMS / texting
- Other:

What specifically was SATISFYING about this method of communication?

What do you think contributes the most to improving the quality of communication in a creative media project? \*

- High frequency of communication
- High quantity of information
- Back and forth collaboration
- In-person discussions
- Other:

Which method of communication has typically provided the most CHALLENGING or DIFFICULT situations with creative media projects?

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

What specifically was CHALLENGING or DIFFICULT about this method of communication?

What do you feel is the greatest contributor to LOWERING the quality of communication in a creative project? \*

- Lack of frequency
- Lack of information
- Lack of collaboration and discussion
- Lack of in-person interactions
- Other:

In your personal life, which mode of communication do you prefer the most when communicating with your peers and friends?

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

## Appendix A-2: Online Survey of Creatives

This survey is being conducted by Mark Moran for a CM491 (Creative Media 491) Senior Capstone research project at the University of Hawai‘i West O‘ahu

The purpose of this survey is to evaluate the experience of creative professionals (designers, filmmakers, photographers, etc.) as it relates to communicating with clients during creative projects.

### *Demographic Information*

Information about your background and experiences as a creative professional

What type of creative media work do you CURRENTLY provide to clients on a professional basis? (select all that apply) \*

- web design / development
- mobile app design / development
- video game design / development
- graphic design
- branding / identity
- copywriting
- UX (User Experience) design
- UI (User Interface) design
- photography
- film / video
- audio / music
- Other:

Of the types listed above, which would you consider your CURRENT primary creative media profession? \*

- web design / development
- mobile app design / development
- video game design / development
- graphic design
- branding / identity
- copywriting
- UX (User Experience) design
- UI (User Interface) design
- photography
- film / video
- audio / music
- Other:

How many years have you been working as a creative professional? \*

- 1 - 3 years
- 4 - 6 years
- 7 - 10 years
- 11 - 15 years
- 16 - 20 years
- 21+ years

In what role do you usually serve for the majority of creative media projects for which you are involved?

- freelancer
- agency team member
- team lead

- creative director
- subcontractor
- Other:

In what regions have you provided professional creative media services for clients?

- Hawaii
- North America
- South America
- Europe
- Africa
- Asia
- Australia
- Oceania

*Project Scope*

These questions deal with the specific parameters of the creative media projects you have been involved with in the past

What type of creative media have you EVER been involved with as a creative professional?

(select all that apply) \*

- web design / development
- mobile app design / development
- video game design / development
- graphic design
- branding / identity
- copywriting
- UX (User Experience) design
- UI (User Interface) design
- photography

- film / video
- audio / music
- Other:

In your experience what is the AVERAGE time frame from kick-off to delivery for the following project types? (select all that apply)

### *Project Communication*

This section deals with methods of communication during your creative media projects

What methods of communication have you utilized in your creative media projects?

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

When starting a project with a kick-off event, providing a discovery workshop, or sending a client an initial questionnaire, which is your preferred method of communication?

- email
- telephone
- teleconference
- in-person meeting

- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

Which is your preferred method of communication when SENDING a client factual information, such as website data, color codes, dates of milestones, etc.?

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

Which is your preferred method of communication when sending designs or concepts TO a client for their review and feedback?

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal
- uploaded videos

- online chat
- SMS / texting
- Other:

When receiving feedback FROM a client, which is your preferred method of communication?

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

When teaching or demonstrating skills TO a client, which is your preferred way to teach these skills?

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

When handing off a creative project at it's conclusion, what is your preferred method of communication?

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

When working with a client on maintenance for a completed project (i.e. website upkeep), which is your preferred method of communication?

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

Thinking back to your previous creative media projects, which method of communication has typically provided the BEST results?

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

What specifically was SATISFYING about this method of communication?

What do you feel most contributes to IMPROVING the quality of communication in a creative media project? \*

- High frequency of communication
- Providing a high quantity of information
- Discussions and collaborations with the client
- In-person interactions with the client
- Other:

Which method of communication has typically provided the most CHALLENGING or DIFFICULT situations with creative media projects?

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal

- uploaded videos
- online chat
- SMS / texting
- Other:

What specifically was CHALLENGING or DIFFICULT about this method of communication?

What do you feel is the greatest contributor to LOWERING the quality of communication in a creative project? \*

- Lack of frequency of communication
- Lack of information provided to the client
- Lack of collaboration and discussions
- Lack of in-person interactions
- Other:

In your personal life, which mode of communication do you prefer the most when communicating with your peers and friends?

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:



## Appendix B-1: Results of Online Survey of Clients

The results of this survey have been edited to those relevant to creating the creative media project communication framework. There were a total of 5 respondents to this survey.

Who typically dictates the method of communication used during your creative media projects?

- We work together to find the best method: 3
- I do: 2
- The Creative Professional does: 1

When starting a project with a kick-off event or being provided with a discovery workshop or initial questionnaire, which is your preferred method of communication?

- Email: 3
- in-person meeting: 2

When receiving factual information, such as website data, color codes, dates of milestones, etc., which is your preferred method of communication? (select one)

- Email: 3
- Teleconference: 1
- web-based project portal: 1

When being provided designs for you to review, which method of communication do you prefer to receive them with?

- Email: 3
- in-person meeting: 1
- web-based project portal: 1

When providing feedback to a creative on their work, which is your preferred method of communication?

- In-person meeting: 3
- Email: 2

When being provided instructions or shown new skills (i.e. website content management) what is your preferred way to be taught these skills?

- uploaded videos: 3
- Teleconference: 1
- Documentation: 1

When being handed off a project at its conclusion, what is your preferred method of communication?

- Documentation: 2
- Email: 1
- Teleconference: 1
- in-person meeting: 1

When working with a creative on maintenance projects for the finished project, which is your preferred method of communication?

- Email: 3
- web-based project portal: 1
- online chat: 1

When thinking back to your previous creative media projects, which method of communication has provided the BEST results?

- Email: 2

- in-person meeting: 2
- online chat: 1

What specifically was SATISFYING about this method of communication?

- fast and efficient
- Speed of response, ability to get comprehensive ideas across
- Real time response and written text so less miscommunication
- Quicker interactions with feedback and idea generation. The connection helps to build stronger trust in the relationship.
- A timeline of conversation, updates and documentation that's easy to review.

What do you think contributes the most to improving the quality of communication in a creative media project? \*

- Back and forth collaboration: 4
- High frequency of communication: 1

Which method of communication has typically provided the most CHALLENGING or DIFFICULT situations with creative media projects?

- Telephone: 2
- Email: 1
- uploaded videos: 1
- SMS / texting: 1

What specifically was CHALLENGING or DIFFICULT about this method of communication?

- too limited to create full understanding
- Timing and comprehensiveness of response

- Our creative projects has been more successful when communication includes the ability to share visuals. Telephone doesn't allow a product visual nor visual on body language and expressions.
- It's difficult to be literally on the same page with someone else when you can't see quickly where the other person is and what they're referring to.

What do you feel is the greatest contributor to LOWERING the quality of communication in a creative project? \*

- Lack of collaboration and discussion: 2
- Lack of frequency: 1
- Lack of information: 1
- Lack of in-person interactions: 1

## Appendix B-2: Results of Online Survey of Creatives

The results of this survey have been edited to those relevant to creating the creative media project communication framework. There were a total of 17 respondents to this survey.

When starting a project with a kick-off event, providing a discovery workshop, or sending a client an initial questionnaire, which is your preferred method of communication?

- Email: 5
- In-person meeting: 5
- Teleconference: 4
- Telephone: 1
- web-based project portal: 1
- Other: Website form: 1

Which is your preferred method of communication when SENDING a client factual information, such as website data, color codes, dates of milestones, etc.?

- Email: 10
- web-based project portal: 6
- Other: Email with documentation attached: 1

Which is your preferred method of communication when sending designs or concepts TO a client for their review and feedback?

- web-based project portal: 7
- Email: 4
- in-person meeting: 3
- Teleconference: 1
- online chat: 1

- Other: Regular mail: 1

When receiving feedback FROM a client, which is your preferred method of communication?

- Email: 6
- web-based project portal: 5
- Teleconference: 2
- in-person meeting: 2
- Telephone: 1
- online chat: 1

When teaching or demonstrating skills TO a client, which is your preferred way to teach these skills?

- in-person meeting: 7
- uploaded videos: 6
- Teleconference: 2
- Telephone: 1
- web-based project portal: 1

When handing off a creative project at it's conclusion, what is your preferred method of communication?

- Email: 8
- in-person meeting: 4
- Telephone: 2
- Teleconference: 2
- web-based project portal: 1

When working with a client on maintenance for a completed project (i.e. website upkeep), which is your preferred method of communication?

- Email: 11
- web-based project portal: 3
- Telephone: 1
- in-person meeting: 1
- online chat: 1

Thinking back to your previous creative media projects, which method of communication has typically provided the BEST results?

- Email: 4
- Telephone: 3
- Teleconference: 3
- in-person meeting: 3
- uploaded videos: 2
- web-based project portal: 1
- online chat: 1

What specifically was SATISFYING about this method of communication?

- Creating the content once, and using it multiple times, which increases efficiency
- Proof of communication
- People tend to put thought into email replies; communications early saved and searched
- I had the ability to control the conversation and give examples tutorials and overview one-sided. Made them focus and they could watch with no distractions.
- It is all in writing and don't require note taking while on the phone.
- Feedback was immediate, so I could make changes on the fly. We have always accomplished so much more in real-time sessions (both over Zoom and in person).
- Response times and organization of thoughts
- Easy, no hassle, flexible
- You can have immediate and intended feedback from client
- efficient, video face-to-face connection

- Ease of keeping track of the project, assigning tasks to particular team members and customers with a timeline for all deliverables.
- You asked for best results. I don't find it satisfying.
- building relationships
- Can see body language/expressions, speaking and showing is much quicker than writing out explanations, etc
- I could provide information and answer questions right away
- Better connection with client
- The communication was easier and it helped me understand the clients ideas and needs.

What do you feel most contributes to IMPROVING the quality of communication in a creative media project? \*

- High frequency of communication: 7
- Discussions and collaborations with the client: 7
- In-person interactions with the client: 1
- Other: All parties being active listeners: 1
- Other: Consistency of communication and chosen methods: 1
- Providing a high quantity of information: 0

Which method of communication has typically provided the most CHALLENGING or DIFFICULT situations with creative media projects?

- Email: 6
- Telephone: 4
- SMS / texting: 3
- Teleconference: 1
- in-person meeting: 1
- Documentation: 1
- web-based project portal: 1

- uploaded videos: 0
- online chat: 0

What specifically was CHALLENGING or DIFFICULT about this method of communication?

- Threaded messages, all information is not in one place with a framework and process
- Not remembering all discussed
- Text tends to be abbreviated and fast leading to incomplete and misinterpreted messages
- Very little is accomplished for the amount of time invested
- They may not know how to use that as a communicating tool
- SMS is immediate, so it is intrusive and often not scheduled to be mutually convenient. SMS also forces short-hand communication, which often lacks emotional/reactive feedback cues that can aid in collaborative nature of a project.
- Managing email chains and differences in organizational methods between client and designer
- No record of what we talked about, hard to schedule a time
- You have no idea if they've read and I've rarely gotten prompt responses.
- too much back and forth, things getting lost, not real time
- There's no way to track. Too much reliance on memory of both parties involved.
- Not all clients have listening skills
- Lack of response
- Documentation can be time intensive to create but if it's not done, it can make helping the client 1, 3, 5 years down the road much more difficult ("How did I do that again?")
- Too many people talking at once.
- It's visually overwhelming and hard to keep things organized and sometimes things get buried and lost.
- Not getting a response from the client in a timely manner.

What do you feel is the greatest contributor to LOWERING the quality of communication in a creative project? \*

- Lack of frequency of communication: 7
- Lack of information provided to the client: 3
- Lack of collaboration and discussions: 4
- Lack of in-person interactions: 1
- Other: Passive listeners: 1
- Other: I think I'd do better if I had better guidelines and rules for communication: 1

## Appendix C-1: Survey Questions and Answers for the ACM Website Project

The answers for this survey are marked by an “X”, or by the specific answers to questions.

This survey is being conducted by Mark Moran for a CM491 (Creative Media 491) Senior Capstone research project at the University of Hawai‘i West O‘ahu. The purpose of this survey is to evaluate your experience during the ACM website redesign project. This survey is split up into 5 sections and should take about 15 - 20 minutes to complete. If you have any questions, please contact Mark Moran at [mcmoran@hawaii.edu](mailto:mcmoran@hawaii.edu). Mahalo for your participation!

### *Demographic Information*

Information about your background and experiences with creative projects.

How would you define your role in this project? (Check all that apply) \*

- Business owner
- Project manager
- Stakeholder
- Point of contact
- Client team member - X
- Other:

How many creative media projects have you been involved with as a client? \*

- 1 - 5

Which best describes the type of creative professionals you have worked with? \*

- freelancer
- agency
- contractor - X
- subcontractor
- creative team within your company
- Other:

What type of projects have you been involved with when working with creative professionals?

(select all that apply) \*

- web design / development - X
- mobile app design / development
- video game design / development
- graphic design
- branding / identity - X
- copywriting
- UX (User Experience) design
- UI (User Interface) design
- photography - X
- film / video

- audio / music
- Other:

*Project Communication - Part 1*

When answering these questions, please reflect back on the first part of the Spring 2020 semester and the type of communication and engagement you received during that period. Specifically, look at the period PRIOR to March 1, 2020 and use the following questions to describe your experience.

The creative professional was making good progress on this project \*

- Strongly disagree
- Disagree - X
- Neutral
- Agree
- Strongly Agree

The creative professional adequately communicated the status of the project during this period \*

- Strongly disagree
- Disagree - X
- Neutral
- Agree
- Strongly Agree

The creative professional was responsive to my questions and concerns. \*

- Strongly disagree
- Disagree
- Neutral - X
- Agree
- Strongly Agree

The creative professional exhibited professional behavior during this period. \*

- Strongly disagree
- Disagree
- Neutral
- Agree - X
- Strongly Agree

To the best of your recollection, during this period, which of the following aspects of communication were used? \*

- email - X
- telephone
- teleconference
- in-person meeting
- documentation

- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

Of the methods selected in the previous question, which did you feel was used the MOST? \*

- email - X
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

Of the methods used during this period of time, which did you feel was the most EFFECTIVE in moving the project forward? \*

- email
- telephone

- teleconference
- in-person meeting - X
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

During this period of time, the creative professional was effective in their use of available communication methods to provide information and gain feedback on this project. \*

- Strongly disagree
- Disagree
- Neutral - X
- Agree
- Strongly Agree

I was satisfied with the level of communication the creative professional provided during this time period. \*

- Strongly disagree
- Disagree - X
- Neutral

- Agree
- Strongly Agree

Which aspects of communication do you feel were represented during this part of the project? \*

- High frequency of communication
- High quantity of information
- Back and forth collaboration
- In-person discussions - X
- Other:

What specifically was CHALLENGING or DIFFICULT during this part of the project? \*

- Not sure where we were on the project timeline

What specifically was HELPFUL or made things EASIER during this part of the project? \*

- That I was able to talk to the professional.

### *Project Communication - Part 2*

When answering these questions, please reflect back on the second part of the Spring 2020 semester and the type of communication and engagement you received during that period. Specifically, look at the period AFTER to March 1, 2020 and use the following questions to describe your experience.

The creative professional was making good progress on this project \*

- Strongly disagree
- Disagree
- Neutral
- Agree - X
- Strongly Agree

The creative professional adequately communicated the status of the project during this period \*

- Strongly disagree - X
- Disagree
- Neutral
- Agree
- Strongly Agree

The creative professional was responsive to my questions and concerns. \*

- Strongly disagree - X
- Disagree
- Neutral
- Agree
- Strongly Agree

The creative professional exhibited professional behavior during this period. \*

- Strongly disagree - X
- Disagree
- Neutral
- Agree
- Strongly Agree

To the best of your recollection, during this period, which of the following aspects of communication were used? \*

- email - X
- telephone - X
- teleconference - X
- in-person meeting
- documentation
- web-based project portal - X
- uploaded videos
- online chat
- SMS / texting
- Other:

Of the methods selected in the previous question, which did you feel was used the MOST? \*

- email - X
- telephone

- teleconference
- in-person meeting
- documentation
- web-based project portal
- uploaded videos
- online chat
- SMS / texting
- Other:

Of the methods used during this period of time, which did you feel was the most EFFECTIVE in moving the project forward? \*

- email
- telephone
- teleconference
- in-person meeting
- documentation
- web-based project portal - X
- uploaded videos
- online chat
- SMS / texting
- Other:

During this period of time, the creative professional was effective in their use of available communication methods to provide information and gain feedback on this project. \*

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly Agree - X

I was satisfied with the level of communication the creative professional provided during this time period. \*

- Strongly disagree
- Disagree
- Neutral
- Agree
- Strongly Agree - X

Which aspects of communication do you feel were represented during this part of the project? \*

- High frequency of communication - X
- High quantity of information
- Back and forth collaboration - X
- In-person discussions
- Other:

What specifically was CHALLENGING or DIFFICULT during this part of the project? \*

- Keeping and making up time

What specifically was HELPFUL or made things EASIER during this part of the project? \*

- Following a timeline

*Project Communication - Comparisons*

When answering these questions, please reflect back on both the first and second parts of the Spring 2020 semester and the types of communication and engagement you received during that period.

Which part of the project did you feel provided the best service to you and your organization? \*

- Part 1 (January 15 - February 29)
- Part 2 (March 1 - Now) - X

During which part of the project did you feel most "in control" of how things were moving forward? \*

- Part 1 (January 15 - February 29)
- Part 2 (March 1 - Now) - X

During which part of the project did you feel most heard? \*

- Part 1 (January 15 - February 29)
- Part 2 (March 1 - Now) - X

During which part of the project did you feel the most project was being made? \*

- Part 1 (January 15 - February 29)
- Part 2 (March 1 - Now) - X

Which part of the project did you feel was the most effective in achieving the goals of this project? \*

- Part 1 (January 15 - February 29)
- Part 2 (March 1 - Now) - X

Reflecting back on this project, which aspect of communication do you feel is the most important when working with creative professionals? \*

- High frequency of communication - X
- High quantity of information
- Back and forth collaboration
- In-person discussions
- Other:

In this project, what do you feel contributed the most to LOWERING the quality of communication? \*

- Lack of frequency
- Lack of information - X
- Lack of collaboration and discussion
- Lack of in-person interactions
- Other:

In your own words, how would you describe the differences between these two parts of this creative project? \*

- The beginning had no communication and outline that allowed both myself and the professional be in step with.

Do you have any other final thoughts you would like to share about your experiences with the communication during this project? \*

- This was awesome!